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Using the Core to Create a Formula for Success
Music Grades 4-6

Student Targets for Music Level 6

- Singing – *Oh Music, Sweet Music*
 1. Prepare the body for singing – vocal technique (posture, breathing, vocalizes)
 2. Listening (3X) – steady beat (patsch), level changes, pattern (p-c-sn)
 3. Unison – by phrase, if necessary (echoing)
 4. +body percussion accompaniment (p-c-sn)...improvisation
 5. Form two circles, unison, two-part canon
 6. Examine the notated melody – identify musical characteristics of phrase one and two...label “sequence”

Evaluate and Assess:

In-tune singing
Steady Beat
Independence of parts
Singing + moving without loss of musicality
Reading skills – relative
Explore and create

Solfege – a tool, not a tribulation:

Nash, Grace. *Echo Chain, Singing Games*, 1973.
Use of simultaneous imitation and delayed imitation (echoing) as instructional techniques
Layers of sounds...leading to harmony

- Speech – *Margie* (© used by permission of Clark County School District, Grade 5 Orff Schulwerk Music Curriculum)

Margie ate some marmalade



Margie drank some pop!



Margie ate some other things that



Made her stomach flop!



Speech Ostinato #1: Poor Marge (each work 1 half note)



Speech Ostinato #2: Coca-cola, greasy fries, and Skittles!

1. Listen, imitate, speak with steady beat (pulse) accompaniment
2. +Inflection, vocal exploration

3. Speak and move through space (walk, turning at the end of each phrase)

Extensions???

Drumming: D U D U D UU
 D U D U X (rest)
 D U D U D UUU
 D U D U shshshshs

D=down

U=up

X=full hand, middle

Shshsh=brushing motion

4. Add ostinati, and transfer all to body percussion levels, perform
5. Transfer to unpitched percussion (timbres parallel levels)
6. Perform, layer in parts, add interpretive symbols (p, f, <, >)

Evaluate and Assess:

Steady beat

Accurate replication of patterns of sound

Rhythmic notation – students problem solve

Discern: beat vs. pattern

Correct use of unpitched percussion

Reading skills

- Playing – Rhythmische Übung, Gunild Keetman, Schott Publishing, Mainz. (1970)

1. Focus – aural acuity...listen...imitate (#17)
2. Practice
3. Internalization of steady beat with outward performance of pattern in levels
4. Perform as canon
5. Transfer to unpitched percussion
6. Transfer to barred instruments

Evaluate and Assess:

Percussion techniques

Discern: beat vs. pattern

Play simple patterns and melodies

Correctly echo patterns

Play with musical sensitivity

- Creating – *I Got a Letter This Morning*
1. Follow lesson as processed

I GOT A LETTER THIS MORNING: LA pentatonic

Listen to the song, accompanying with a steady beat on the body

Echo sing the phrases of the song – using solfege

Echo sing the phrases of the song – using text

Jive poem – listen and learn by phrase
Form a circle, repeat the jive poem
+movement

Postman, Postman,
What have you got?
A letter, a package, a dirty sock..
To the front, to the back, to the side sashay...
Slap it with a stamp and it's on its way!

Perform as: song Jive song

Go to the instruments – identify the tonal center....what is the bordun?

Echo play the BX part and transfer

Add the AX, SX, on SOL (B)

Add the connecting glick part

Add the unpitched

Add accompaniment to the song and perform with jive game....

2. Extensions – using the poem rhythms, improvise pitch on the barred instruments.
Add an improvised section (call and response, barred inst.)
Create a hand jive pattern (collaboration)
Sight-sing melody from the staff

3. *Hiccup*, Mercer Mayer

“Using visual representations of sound to document arrangements and compositions.”

Session ideas:

Closing: *Round and Round* (Rounds Galore, Sol Weber, Astoria Press, 1994)

Circle formation

Side, behind, cross-over, side, behind, side, close
(reverse)

in in in hop/clap

out out out close

Dakota Dawn (Contrast & Continuum, vol. III, Eric Chappelle)

Mirroring activity